

"S'Matter, Pop?"

By C. M. Payne



The Jarr Family

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MR. JARR TAKES ONE FALL OUT OF ECONOMY.

MASTER WILLIE JARR had just time to hide the mouse with a string tied to its tail when his mother came into the dining room.

"What are you looking so guilty about, all of you?" asked Mrs. Jarr, glancing around suspiciously. "I know you are up to some mischief!"

She looked at Mr. Jarr, at Master Jarr and at little Miss Jarr. But they were all good sports and gazed back at her with innocent countenances.

"Mrs. Jarr is resting easier," said Mr. Jarr. "She thinks she will have a little nap, if nobody disturbs her while we are at dinner."

"Is she still sitting with her feet in the hot mustard bath?"

Mrs. Jarr nodded an affirmative.

"What that woman has suffered, both in feet and feelings, in that awful paralytic of mustard in Washington the day before! Inankration, no one will ever know!" said Mrs. Jarr.

"I, for one, don't care to know," growled Mr. Jarr. "When is she going to put on her shoes and hike out from this house?"

"I don't know that she can ever put on those hikerette shoes again," said Mrs. Jarr. "As soon as I saw they had common-sense heels I said to her: 'Well, it's no wonder, Mrs. Gratch, your feet are in the condition they are in.'"

"I thought it was the tramp of United States cavalry deploying over her toes that did the damage."

"A troop of cavalry would never make her feet swell that way," said Mrs. Jarr. "Then it's foolish to wear common-sense heels!" asked Mr. Jarr.

"Certainly, I thought everybody knew that," replied Mrs. Jarr. "But why don't you eat your dinner? This picked-up codfish is very tasty."

"Yes, the way you pass up the pickled-up it would seem it's about as tasty as common-sense heels are comfortable," grumbled Mr. Jarr. "Pretty tough lines, I think, when a female tramp—well, isn't she a hikerette—can come in one's house and have broiled lamb chops, when the man who pays the bills has to eat pickled-up codfish?"

"But, Edward," said Mrs. Jarr, "those lamb chops cost thirty cents a pound."

By Roy L. McCardell

We can't afford to eat lamb chops in this house."

"Well, then, Mrs. Gratch can't afford to eat lamb chops in this house."

"Very well," said Mrs. Jarr in an injured tone. "You run the house. You order the things for the table. And then when the bills come in don't blame ME, Willie, Emma, eat your codfish."

"I don't want!" whined the boy.

"I don't like it!" whined the little girl.

"Now, be good children and eat what's before you," said Mrs. Jarr. "Your father shouldn't act the way he does. Eat your dinner, children, and you shall go out after dinner."

"Can we have ice cream soda, too?" asked the boy.

"And candy?" inquired the little girl.

"Yes, eat your dinner and papa will take you out after dinner."

"Why do I have to go out with them?" asked Mr. Jarr. "I'm tired. I'd like to lay off on that davenport in the front room and read the papers. The movies hurt my eyes."

"You know Mrs. Gratch is on the davenport," said Mrs. Jarr, speaking to friend husband. "You know they won't let the children in the moving picture theatres, especially at night, without a parent or guardian."

"Get 'em out of here, then," growled Mr. Jarr. "This parent isn't going out of the house this night."

"Now, eat your codfish. I'm sure it's very nice," said Mrs. Jarr, picking up a splinter of the vial in question, looking approvingly at it and then putting it back on her plate. "Somebody has to save money in this house, and the high cost of living is simply because the people will not eat prunes and codfish."

"Where does the economy come in if I have to pay thirty cents for the moving pictures and about thirty cents more for candy and soda water?" asked Mr. Jarr. "Sixty cents would have bought two pounds of—here he sighed—"lamb chops!"

But Mrs. Jarr told him to eat his dinner and mind his own business.

Suffrage Silhouettes

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By J. K. Bryans



The Wings of the Morning

Still Another UNUSUAL Story By Louis Tracy

There was a pause, a mere whiff of awkwardness.

"I will mount guard outside," went on Jenks. He was trying to improve the edge of the axe by grinding on it with a soft stone.

The girl went into the cave again. She was inquisitive, uneasy.

"That arrangement," she began, but ended in a hiss, cry of terror. The dispossessed bird had returned during the night.

"Will it kill them," she shouted in anger. "Please don't. There has been enough of death in this place already."

The words jarred on his ears. Then he felt that she could only allude to the victims of the wreck.

"That we must devise a partition. There is no help for it until you construct a sort of house. Candidly, I do not like this hole in the rock. It is a vault, a tomb."

"You told me that I was in command, yet you dispute my orders!" He strove hard to appear brusquely good-humored, indifferent, though for a moment his mind was in a state of confusion. The cause was over-strain, but that explanation escaped him.

"Quite true. But if sleeping in the cold, in dew or rain, is bad for me, it must be equally bad for you. And with you I am helpless, you know."

His arms stretched to give her a reassuring hug. In some respects she was so childlike, her big blue eyes were so ingenuous, he laughed heartily, and the harsh note dashed with her frank candor. Here, at least, she was utterly deceived. His chuckling moods were incomprehensible.

"I will serve you to the best of my ability, Miss Deane," he explained. "We must look for a speedy rescue, and I am loath to expose you. It is otherwise with you. Are you ready for the strain?"

Mechanically she picked up a stick at her feet. It was the sailor's wand of investigation. He snatched it from her hands and threw it away among the trees.

"That is a dangerous alienstock," he said. "The word is unreliable. It will break. I will cut you a better one," and he seized the axe against a tall sapling.

He mentally described him as "Jenks" as he followed him in the upward curve of the hill and got back here in time to light another fire before the sun went down. I want to keep a canvas sheet in front of the cave, and try to devise a lamp."

"Must I sleep inside?" demanded Iris. "Yes. Where else?"

Beauty Secrets Of Famous Women

By Anne Dupont

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THE TOILET AIDS OF MONA LISA.

If her portrait had not been painted by Leonardo da Vinci, Mona Lisa would never have been heard of. And even as it is, though her olive face with its haunting smile has long been considered one of the few really great masterpieces of art, we know comparatively little about the fair sitter.

This wonderful picture, so history tells us, took over four years to complete. The artist worked upon it only when he felt just in the right mood, and all the while had secret music played by some of the best musicians of the city so that the mysterious expression would not fade from the face of the fair lady of Milan.

Leonardo da Vinci was at this time already a very famous man. Besides being the greatest painter of his time, he was also a sculptor of no mean ability, an architect, a musician and a clever engineer. So it was considered an honor for any lady of the day to become his sitter, and no doubt Lisa di Antonio Maria di Woldo Gheradina, the wife of Zanobio del Giocondo, felt it so. Like all well born Italian dames, the fair Lisa was plentifully supplied with names. But she was usually called simply Mona Lisa, Mona being a contraction of Madonna, which used in this way simply means lady. She was also referred to as "La Gioconda," as Giocondo was her husband's name.

It was over four hundred years ago that this great picture was painted. Yet we know a good deal of the unimportant details of the life of the people and even some of the toilet secrets of the ladies of quality. Like their ancestors who founded the Roman Empire the Italians of that day believed thoroughly in the virtues of olive oil.

The great Romans had a saying that a long and pleasant life depended upon two fluids—"wine within and oil without." They used olive oil for rubbing their limbs to make them plump. They rubbed the chest with it. And sometimes, if they were very rich and luxurious, they even bathed in it. They also used it to make the hair more luxuriant.

The fair ladies of Milan in 1503, the year when Leonardo was putting the finishing touches to the portrait of Mona Lisa, took as much pains to make themselves attractive as does any good looking woman who has social aspirations to-day. They paid especial attention to the hair, combed it frequently and anointed it with a tonic composed of equal parts of olive oil and oil of rosemary, which made it grow very long and thick, but, I am afraid, gave it a rather greasy look. But fashions change in hair tonics as well as everything else.

They also had a powder made of horse chestnuts that was considered marvelous for whitening the hands. The nuts were dried, milled and then pounded in a mortar until fine enough to put through a sieve. They were then mixed with water until a sort of liquid paste was formed. To quote an ancient book written in the early part of the sixteenth century:

"Frequent use of this contributes greatly to the lustre and whiteness of the skin and to whatever part of the body it may be applied."

This wonderful portrait of Mona Lisa later belonged to the French Government and was until quite recently one of the chief art treasures of the Louvre, the great museum in Paris. A few years ago the painting was stolen under very mysterious circumstances and has never been recovered.



MONA LISA

LEONARDO DA VINCI

The portrait of Mona Lisa, painted by Leonardo da Vinci, is one of the most famous in the world.

It is a portrait of a woman, believed to be Lisa Gherardini, wife of a Florentine merchant.

The painting is known for its enigmatic expression and the subtle use of sfumato.

It is currently housed in the Louvre Museum in Paris.

The painting is a half-length portrait, showing the woman from the chest up.

It is a masterpiece of the Italian Renaissance.

The painting is a study in light and shadow, with a focus on the woman's face.

It is a work of art that has inspired countless other artists.

The painting is a testament to the skill of Leonardo da Vinci.

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